THE

Theatrical Observer:

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 251. Wednesday, Sept. 4, 1822. Price 1d.

ENGLISH OPERA HOUSE.

Gil Blas went off uncommonly well, last night. We are sorry to mention that Mr. BARTLEY had occasion to apologise for Miss POVEY, whose cold having encreased, was unable to appear, and Mrs. J. WEIPPERT at only three hours notice fitted herself to fill the part, both words and music, (except one song) with great accuracy. This lady is a pleasing and most meritorious performer.

The *new Farce* was received with continual laughter—it is excellently acted, particularly by Miss KELLY and Mr. WRENCH. The House was very full.

HAY-MARKET.

In *The Barber of Seville*, Miss PATON again delighted by her admirable execution of the music, and her spirited and appropriate acting. She received great applause throughout the whole of this entertaining Opera, which is respectably performed in its principal parts.

Match-Making and *Katherine and Petruchio*, filled up the test of the evening's entertainments. In the latter Mr. C. KEMBLE's *Petruchio*, and Mrs. H. JOHNSTON's *Catherine*, were most excellent.

BIOGRAPHY OF MISS PATON.

Miss PATON was born at Edinburgh, in October, 1802. Her father, who is a person of distinguished professional eminence, and much devoted to the fine arts, discovered in his daughter, even when a babe, the most singular musical talent. When only two years old, she could name any tone or semitone on hearing it sounded; which was frequently ascertained by musical professors at the time. This was first discovered in a curious way, by her calling out to her mother in the night, when the watchman called the hour, "that is B flat," which was immediately found to be true. When four years of age she played the pianoforte and a small harp, and also sang not only with some execution, but with a sort of style peculiar to herself. Before her fifth year, she extemporised with surprising ability on the piano-forte, and published some fantasias and rondos entirely of her own composition, transacted the business of the publication, and carried on a correspondence not only with the printer, but with a lady of distinction at some distance, who patronized the work; viz. Her Grace the Duchess of Buccleugh.

Miss Paton had all along discovered a talent for recitation equal to that for music; and due attention was paid to the former as well the latter. Accordingly when eight years of age, she gave six public concerts in Edinburgh in one season, where she played the piano-forte and harp, sang, and recited Alexander's Feast, Collins's Ode to the Passions, and other principal pieces. Her performances in those various departments were so remarkable, as to procure fashionable and overflowing audiences on every occasion.

When Miss Paton was about nine years and a half old, her father was induced, by promises of powerful patronage, both in his profession and that of his daughter, from several of the Scotch nobility, and particularly her Grace the late Duchess of Gordon, to remove his family to London.

Miss Paton then performed at the concerts of the nobility, and had an annual public benefit, the last of which was attended by a numerous and brilliant assembly, including Count Platoff, and other distinguished personages.

Here an interesting anecdote has been related. Miss Paton's grandmother, like herself, was born a musician; she lived in the village of Strathbogie, now called Rimatly, in Aberdeenshire. She played the violin, and although never professional, her fame was so great, that the Duke of Cumberland, on his way to Culloden field, went, with some of his officers and musicians to hear her. His Royal Highness and his company were so surprised and delighted with her performance, especially of Scotch airs, that he presented her with a superb scarf of silk tartan. This same scarf has been preserved almost unworn, for nearly a century, until another distinguished personage, viz. the Hetman Platoff, honored Miss Paton with a similar present of Indian manufacture: these testimonials of genius are occasionally worn by Miss Paton, and if we consider her father, who is also possessed of musical talents, as a link in the chain, an interesting connexion of events is presented to the contemplative mind.

After the above concert, Mr. Paton, with a degree of disinterestedness and parental feeling, perhaps, unprecedented in the history of such concerns, withdrew his daughter, then about eleven years of age, for nearly six years from public performance in the midst of rising success, in order to complete her education and establish her health. Having attained these objects, she has appeared for above two years at public and private concerts, universally admired, especially by the profession.

Public concerts have, of late, however, been monopolized by a few singers of established names, together with the pupils of such masters as could secure their success. There was, therefore, no place for a young independent performer, who, without a great name, could not overtop the former, and was led to hope for something not entirely below the latter, who, on their part, perhaps did not wish to see her at all in their way. Towards the close of this last season she sang with Madame Catalani, both in Bath and London, and was fortunate in dividing equally the applause with that extraordinary singer.

[*To be concluded to-morrow*]

Fourth time, an entirely New Musical Farce, in 2 Acts, called

Gretna Green.

The Music composed by Mr. REEVE.

Lord Lovewell, *(in love with Emily)* Mr. PEARMAN,
Mr. Tomkins, *(Guardian to Emily)* Mr. BENNETT,
Mr. Jenkins, *(a runaway Gentleman, out of place)* Mr. WRENCH,
Larder, *(Inn-keeper at Gretna Green)* Mr. POWER,
Emily, *(in love with Lord Lovewell)* Miss CAREW,
Betty Finnikin, *(a runaway Maid, out of place)* Miss KELLY,

Waiters, Postillions, &c. Messrs. Hill, Lodge, Povey, Proud, &c.

Printed by E. Thomas, Denmark Court, Exeter Change, Strand.

Theatre Royal, English Opera House.

This Evening will be performed (18th time) a new Operatic Drama, Founded on the History of the Spanish Adventurer at 3 stages of his life, which includes a period of 35 Years.

GIL BLAS!

At 17, 25, 52.

In Acts 1. & 2. the Scene is laid at PENNAFLOR, & in its neighbourhood

Gil Blas, (aged Seventeen) Miss KELLY,
Gil Perez, (the Canon) Mr. W. BENNETT, Corcuelo, Mr. SALTER,
Picaro, (an adept in disguise) Mr. WRENCH,
Rolando, (Captain of Banditti) Mr. T. P. COOKE,
Ambrose de Lamela, Lope, | his associates { Mr. WILKINSON, Mr. CALLAHAN
Domingo, (an old Negro attendant in the Cavern) Mr. J. KNIGHT,
Robbers, Messrs. Lodge, Hill, Proud, Povey, Tett, &c.
Donna Mencia, Miss CAREW, Leonarda (Cavern Cook) Mrs. BRYAN

Between the 2nd and 3rd acts, the audience will suppose a lapse of Eight Years

In Act 3rd, the Scene is at VALLADOLID.

Gil Blas, (aged 25, naturally grown and altered) Mr. PEARMAN,
Don Fernando, (Brother to Donna Mencia) Mr. J. BLAND,
Count de Polan, (Father of Donna Mencia) Mr. JOHNSON,
Picaro, (8 years older, but not better) Mr. WRENCH
Rolando, (also 8 years older in iniquity) Mr. T. P. COOKE,
Ambrose, (8 years escaped from the hangman) Mr. WILKINSON,
Father Augustine, Mr. H. PHILLIPS,
Servants, Messrs. Brown and Jenkinson.
Donna Mencia, (8 years in love with Gil Blas) Miss CAREW.

The patience of the audience will be tresspassed upon between the 3rd and 4th acts for a further period of 27 years, and the History of Gil Blas here begins where the Novel has concluded.

In Acts 4th and 5th, the Scene is at MADRID, and its Vicinity.

Gil Blas, (aged 52) Mr. BARTLEY,
Philip IV. of Spain, (under the assumed characters of a Knight of Calatrava, the Duke of Lerma, and a Stranger) Mr. ROWBOTHAM,
Don Gaston, (in love with Antonia) Mr. BROADHURST,
Picaro, (reformed into a Secretary, & transformed into a Pedlar,) Mr. WRENCH,
Rolando, (an old rogue, and Jailor of a dungeon) Mr. T. P. COOKE,
Peasants, Guards, Alguazils, Messrs. Turnour, Willis, Bowman, &c.
Antonia, (Daughter of Gil Blas, and very like her father when he was Seventeen) Miss KELLY,
Marietta, (her attendant) Miss POVEY.
Spanish Girls, Miss HOLDAWAY and Miss SOUTHWELL.
Peasants, Messdms. Vidall, Thomlinson, Brown, Jerrold, Gould, &c.

Great Variety of New Scenery.

To conclude with,—See the opposite page.

Theatre Royal, Hay-Market.

This Evening will be performed the Comedy of

The Hypocrite.

Dr. Cantwell, Mr. TERRY,
Col. Lambert, Mr. JOHNSON,
Maw-worm, Mr. LISTON,
Sir John Lambert, Mr. YOUNGER,
Darnly, Mr. BAKER, Seward, Mr. COVENEY,
Servant, Mr. C. JONES,
Old Lady Lambert, Mrs. PEARCE,
Charlotte, Mrs. CHATTERLEY,
Young Lady Lambert, Miss BOYCE,
Betty, Mrs. COVENEY.

After which,

A Day after the Wedding.

Col. Freelove, Mr. JONES, Lord Rivers, Mr. C. JONES,
James, Mr HAMMOND, Groom, Mr. COATES,
Mrs. Davies, Mrs. KENDALL,
Lady Elizabeth Freelove, Mrs. CHATTERLEY.

To conclude with, 7th time, a New Musical Farce, called

FAMILY JARS!

With NEW SCENES and DRESSES.

The Music composed by Mr. PERRY.

PRINCIPAL CHARACTERS BY

Mr. TERRY,
Mr. OXBERRY, Mr. LEONI LEE,
Mr. LISTON, MR. COATES.
Messrs. Caulfield, Henry, Hemes, Ellis, Moor, &c.
Mrs. COVENEY, and Mrs. PEARCE.

To-morrow, The Marriage of Figaro, with X. Y. Z. &c.